



University
of Victoria
School of
Music

DEGREE RECITAL

Ian VanGils, Trumpet

Jany Lu, Piano
Aimi Howden, Piano
Becca Thackray, Soprano

Wednesday, March 29, 2017 | 8:00 PM
Phillip T. Young Recital Hall, MacLaurin Building
Free admission

PROGRAM

Flute Sonata in E-flat Major BWV 1031
II. Siciliano
J.S. Bach/Arr. Gisondi
(1685-1750)

Let the Bright Seraphim
G.F. Handel
(1685-1759)
Becca Thackray, Soprano
Jany Lu, Piano

Concerto in E-flat
I. Allegro
II. Largo
III. Vivace
J.B. Neruda
(1708-1780)
Aimi Howden, Piano

— INTERMISSION —

Sonate fur Trompete in B und Klavier
I. Mit Kraft
II. Massig Bewegt
III. Trauermusik
Paul Hindemith
(1895-1963)
Jany Lu, Piano

Someone to Watch Over Me
Gershwin/Arr. Turrin
(1898-1937)
Aimi Howden, Piano

Ian VanGils is from the class of Professor Merrie Klazek

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music (Performance) program.

Reception to follow in the Lounge.

Paul Hindemith, *Sonata for Trumpet and Piano*

In 1939 Hindemith composed his *Sonata for Trumpet and Piano*. Although other twentieth century composers had written for trumpet, this Sonata is the first multi-movement work for trumpet since the Haydn and Hummel trumpet concertos, written in 1796 and 1803. This sonata represents the *Gebrauchmusik* concept – meaning “utility music,” music composed for a specific purpose, such as for a festival, dancing, for students to perform, or about a specific event. This sonata is about World War II.

Hindemith was not Jewish, but at this point he had fled Germany because of pressure from the Nazi Party who were attempting to suppress music they deemed unacceptable. In 1939 Germany annexed Austria and invaded Poland - Hindemith wrote this piece after these events while living in Switzerland before immigrating to the United States in 1940. This sonata is one of the most difficult works in the repertoire not only because of the physical endurance and efficiency demanded to simply play the piece, but also because of the mental and emotional resources required to perform a piece written under intense pressure during this period in Hindemith's life.

The first movement is labeled *Mit Kraft* (With Strength), and begins with a bold declaration by the trumpet and piano. These youthful statements of resistance recur in the middle and end of the movement, and between each the Nazi's are heard marching ever closer. The second movement is gentler, a welcome reprieve of innocence and optimism perhaps reflecting on the post-WWI *zeitgeist* in Germany in the 1920's. The final movement is the longest, and the center of emotional gravity in the piece. Titled *Trauermusik* (Mourning Music), the third movement begins with a funeral march, interrupted by a sustained line in the trumpet full of despair. After scenes of lament and death, the troubled journey culminates with the Lutheran chorale *Alle Menschen Müssen Sterben* – All Men Must die. In the very end, the piece subtly resolves on a major chord which reflects Hindemith's general view of optimism for the world.